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ABSTRACT

Described is a one day workshop on arts for the mentally retarded. The program featured student demonstrations in the following areas: music; creative video; puppetry; image building activities (developing motor, conceptual, and social skills); and crafts. Emphasized are ways in which these activities heighten the child's learning. Provided is a list of workshop participants. (CL)

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A SPECIAL CONFERENCE ON ARTS FOR THE MENTALLY RETARDED AT JOHN F. KENNEDY CENTER FOR THE PERFORMING ARTS WASHINGTON, D.C.

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JOHN F. KENNEDY CENTER FOR THE PERFORMING ARTS

ARTS FOR THE MENTALLY RETARDED

THE UNIVERSITY OF THE STATE OF NEW YORK
THE STATE EDUCATION DEPARTMENT
DIVISION OF THE HUMANITIES AND THE ARTS
DIVISION FOR HANDICAPPED CHILDREN
ALBANY, NEW YORK 12234

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ALLIANCE FOR ARTS EDUCATION

JOINT PROJECT OF THE

JOHN F. KENNEDY CENTER FOR THE PERFORMING ARTS

DIVISION OF EDUCATION, DEPARTMENT OF HEALTH, EDUCATION AND WELFARE

National AAE Committee

Jean Kennedy Smith
Chairwoman

Mrs. Paul N. Clayton

Ralph W. Ellison

Charles Gary

Lily P. Guest

S. P. Marland, Jr.

Mrs. J. Willard Marriott

John Ottina

Roger L. Stevens

Harold Arberg
Project Officer, DHEW

Forbes W. Rogers
Executive Director

May 1, 1974

Dear Friends,

The Alliance for Arts Education cordially invites you to an unusual one-day Workshop in which more than 60 elementary and secondary school pupils, with their teachers, will demonstrate a number of absorbing ways in which the arts intensify the mentally retarded child's responsiveness to learning.

The children will show us how music helps them to read and count...how video taping enables them to explore and document their world and sharpen their communications skills...how movement and dance increase their awareness of mind and body...how making puppets leads to writing and acting original playlets...how games and movement provide challenges to independent thought and action. In some sessions, the pupils will actually teach us the techniques of making puppets and other creative crafts.

In essence, this Workshop will demonstrate the enormous importance of all children participating in the creative aspects of education. It will show that the arts are a common heritage to be shared and enjoyed by all. It will illustrate how the arts create an impelling sense of success, achievement and worth in the retarded child...how they improve the skills and knowledge which help them become more self-reliant individuals.

In behalf of the Education Committee of the Alliance for Arts Education, I invite you to spend this memorable day with us.

Sincerely yours,

Jean Kennedy Smith

Jean Kennedy Smith
Chairwoman
National AAE Committee

ALLIANCE FOR ARTS EDUCATION

A JOINT PROJECT OF THE

JOHN F. KENNEDY CENTER FOR THE PERFORMING ARTS

and

DIVISION OF EDUCATION, DEPARTMENT OF HEALTH, EDUCATION AND WELFARE

at

John F. Kennedy Center for the Performing Arts

Washington, D. C.

Tuesday, June 11, 1974

"ARTS FOR THE MENTALLY RETARDED"

A demonstration-workshop featuring students

Made possible through a special grant from the

Joseph P. Kennedy, Jr. Foundation

Planned and Coordinated by

The New York State Education Department

Division for Handicapped Children

Bureau for Mentally Handicapped Children

and

Division of the Humanities and the Arts

Bureaus of Art and Music Education

and

New York State Committee of the Alliance for Arts Education

REGISTRATION 8:30 a.m. to 9:15 a.m.

American Film Institute Theater - Box Office

OPENING SESSION 9:25 a.m. to 9:45 a.m. - Grand Foyer

. Welcome	Jean Kennedy Smith, Chairperson National Alliance for Arts Education Committee
. Remarks	Senator Edward M. Kennedy
. Conference Overview	Vivienne Anderson, Assistant Commissioner for General Education and Curricular Services New York State Education Department Albany, New York, Conference Chairperson

PROGRAM SYNOPSIS

American Film Institute Theater	Second Tier Concert Hall Lounge
FIRST SESSION 10:00 a.m. to 11:15 a.m.	
"Through the School Year with Music"	"Electography (Creative Video) - An Electronic Tool for Developing Communication Skills"
SECOND SESSION 11:30 a.m. to 12:45 p.m.	
"Music - A Key to Basic Learning Skills"	"The Art of Puppetry"
DUTCH TREAT LUNCH	
THIRD SESSION 2:15 p.m. to 3:30 p.m.	
"Image Building Through the Arts"	"The Creative Use of Crafts for Developing Constructive Learning Patterns"

JEAN KENNEDY SMITH

OPENING REMARKS

ON BEHALF OF THE ALLIANCE FOR ARTS EDUCATION, I AM HAPPY TO WELCOME ALL OF YOU HERE TODAY TO THE JOHN F. KENNEDY CENTER FOR THE PERFORMING ARTS.

THE KENNEDY CENTER IS A NATIONAL RECOGNITION OF WHAT WE HAVE COME INCREASINGLY TO UNDERSTAND IN OUR OWN LIVES -- THAT ART IS NOT A SOMETIME THING, NOT JUST A DIVERSION FOR OUR LEISURE HOURS, BUT IS AT THE VERY CENTER OF LIFE IN A DIVIDED SOCIETY. FOR WHEN WE ARE CREATIVE, WHAT IS FREE AND HAPPY WITHIN US FINDS JOYOUS EXPRESSION AND THEREBY BRINGS JOY TO OTHERS.

BUT THE KINDS OF CREATIVE ACTIVITY WE WILL SEE IN OUR WORKSHOPS TODAY ARE MORE THAN JUST AN EXCITING AND DELIGHTFUL WAY BY WHICH WE DEVELOP OURSELVES. OUR WORKSHOP, I BELIEVE, WILL REMIND US OF THAT COMMON ARTISTIC HERITAGE FROM WHICH WE ALL MAY DRAW A SENSE OF WORTH AND POSSIBILITY.

WHAT IS FINALLY INVOLVED TODAY IS CELEBRATION OF LIFE. I WANT TO THANK ALL OF YOU, EDUCATORS AND STUDENTS, AS WELL AS THOSE WHO ORGANIZED OUR WORKSHOP FOR COMING HERE TO TAKE PART IN THIS CELEBRATION. I AM PARTICULARLY HAPPY, THEREFORE, TO INTRODUCE TO YOU ONE OF THE LEADING AMATEUR PAINTERS OF OUR TIME. A FEW YEARS AGO, MY BROTHER LAY FOR MANY WEEKS IN A HOSPITAL RECOVERING FROM AN AIRPLANE ACCIDENT. AT THAT TIME, HE TOOK UP PAINTING AND HAS FOUND IT, EVER SINCE, A GREAT SOURCE OF PLEASURE. IN FACT, HE HAS OFTEN SAID THAT HE WOULD RATHER PAINT THAN TALK. I DON"T KNOW WHICH HE INTENDS TO DO TODAY. I IMAGINE THAT, WHICHEVER HE CHOOSES, SOME OF YOU MAY WISH HE HAD DECIDED TO DO THE OTHER. IN ANY CASE, I'M VERY PROUD TO PRESENT MY BROTHER, THE SENATOR FROM MASSACHUSETTS.

JEAN KENNEDY SMITH

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SENATOR KENNEDY'S MESSAGE

Welcome Address by Senator Edward M. Kennedy to the Alliance for Arts Education Workshop at the John F. Kennedy Center for the Performing Arts

"I want to welcome you here this morning and to express my appreciation for the opportunity to join with the National Allianc Committee in today's workshop. I want to thank Mrs. Smith for her introduction and Roger Stevens for his leadership in help Alliance for Arts Education Program. Along with Buck Rogers and Dr. Arberg from the Office of Education, Roger has worked c AAE Committee in moving this program forward. I also want to express our appreciation to Dr. Vivienne Anderson, Assistant C in New York State and Raphael Simches, Director, Division for Handicapped Children, for organizing today's workshop which w with great anticipation.

The basic idea of the Alliance Program is to provide access to the arts for all people, young and old, both as participants believe today's workshop stresses that when we say all young people, we include the handicapped or retarded. For too long i have been excluded, cast out as pariahs from our midst, and denied the right to develop their skills and talents. We will n country has lost and how much pain individuals have suffered because of the past negligence of an ignorant society.

It is difficult to admit to ourselves that for more than 150 years, we have excluded the mentally retarded from our society. institutions where they were confined away from their families, their doctors and their friends. The talents and thoughts a within them were locked away as well. Only now, and only slowly have we begun to reverse that pattern and to recognize thei potential. A recent court decision in Maryland states the case succinctly and forcefully, and I believe it will be the posi in the land: 'All persons,' the court stated,'including mentally retarded persons, are capable of benefiting from a program greatest number of retarded persons, given such education, are capable of achieving self-sufficiency and the remaining few, capable of achieving some degree of self-care.'

Much progress has been made in recent years -- from 1963 when President Kennedy and the Congress launched a new program of c for the handicapped to the bill now before the Senate -- S.6 -- which would not only reimburse the States for 75 percent of to educate a handicapped child but which protect his rights as well. Emergency legislation also has passed the Senate to pr million for the coming year to meet the needs of the handicapped around the country. That measure is now in conference and will be accepted and ultimately enacted into law. It will be a major step forward in our efforts to provide adequate resour tional needs of the handicapped and mentally retarded.

I am hopeful that the workshop today will demonstrate how exposure to the arts can help the retarded develop their talents; movement can increase their confidence and their awareness; and how the creative use of crafts can awaken the thoughts and i children. My fami has been involved for many years in working with the retarded and the satisfaction that we have receive be measured. I know that you all feel the same sense of accomplishment and purpose from your work in special education. It individual can have an important and significant effect on improving the life of his fellows.

Robert Kennedy said, 'Every time a man stands up for an ideal or acts to improve the lot of others, or strikes out against i forth a tiny ripple of hope, and crossing each other from a million different centers of energy and daring, those ripples b can sweep down the mightiest walls of oppression and resistance.' I am hopeful that today's workshop will send forth ever hope that will spread out across the country to excite the imaginations of teachers and students to offer them new challenge new hope to overcome those challenges."

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Welcome Message From
The State Education Department

Thank you, Senator Kennedy. We are honored and excited by your opening remarks and by the impact of your national leadership at the start of our one-day workshop.

Some of the children have made wonderful gifts for you, and this is the moment when they would like to present them.

Today's conference is the first workshop of the Alliance for Arts Education, sponsored by the Kennedy Center and the U.S. Office of Education. It is a collaborative effort by the Division of Handicapped Children and the Division of the Humanities and the Arts, of the New York State Education Department. This cooperation symbolizes the fact that the handicapped child is the responsibility of all who are concerned with children in our nation's federal, state and cultural agencies, and schools.

Today, you will be able to attend three of six workshops which will demonstrate how music, movement and the visual arts heighten and intensify a child's desire to learn.

May we extend a very big thank you to all who worked so hard to make today's work sessions a success. Our program today makes us think of the interesting Chinese proverb which says:

I hear and I forget.

I see and I remember.

I do and I understand.

Today will be filled with hearing, seeing, doing, and understanding. May it be an exciting and enlightening experience for all!

Raphael Simches,
Director, Division for
Handicapped Children

Vivienne Anderson,
Assistant Commissioner
for General Education
and Curricular Services

THROUGH THE SCHOOL YEAR WITH MUSIC

Students demonstrated how different kinds of musical activities can be used effectively with trainable children and how each of these activities related to and reinforced classroom learning. This demonstration included activities which stressed improving attention span, coordination (eye-hand, left to right), multiple activities, speech, retention and comprehension, language arts development, role playing, number concepts, and environmental awareness, all of which related to working, playing and sharing together.

These musical experiences led to enjoying music by singing, listening, marching, moving freely to music, playing rhythm instruments, creating and improving musical performance in each area.

A most important goal is the development of a better self-image for each child. As a result, the child is better able to learn and is better prepared to take his place in society.

Presenters: Sally Pomeroy, Music Teacher
Mary Burns, Classroom Teacher

With students (ages 7-14) from Frank C. McCarthy School for the Trainable Mentally Retarded, Syracuse City School District, Syracuse, New York. Viola Hall, Principal, Bernice Kipfer, Director of Special Education, Edwin Weeks, Superintendent.

MONTH	THEME	
September	Back to School	Pledge: "America" "He's Got the Who
	Autumn	"Falling Leaves"
October	Halloween	"Three Little Pump
November	Veteran's Day -- honoring John F. Kennedy	"Anchors Aweigh"
	Thanksgiving	"Ten Little Indian
December	Christmas	"Jingle Bells"
January	Snow	"Frosty, the Snowm
	Martin Luther King's Birthday	"We Shall Overcom "Black and White"
February	Lincoln's & Washington's Birthdays	"February Birthday
	Valentine's Day	"One Red Valentin
March	St. Patrick's Day	"McNamara's Band"
	Windy Weather	"Let's Go Fly a K
April	Easter	"Easter Parade"
May	The Zoo	"The Zoo Song" (Tune: "The Mul
June	Spring Flowers	"Waltz of the Flow
July	Summer Fun - "Vacation is Here!"	"Kumbayah" "Michael, Row the
August	Closing	"The Magic Penny" "Sing!"

THEME	SONGS
Back to School	Pledge: "America" "He's Got the Whole World in His Hands"
Autumn	"Falling Leaves"
Halloween	"Three Little Pumpkins"
Veteran's Day -- honoring John F. Kennedy	"Anchors Aweigh"
Thanksgiving	"Ten Little Indians"
Christmas	"Jingle Bells"
Snow	"Frosty, the Snowman"
Martin Luther King's Birthday	"We Shall Overcome" "Black and White"
Lincoln's & Washington's Birthdays	"February Birthdays"
Valentine's Day	"One Red Valentine"
St. Patrick's Day	"McNamara's Band"
Windy Weather	"Let's Go Fly a Kite"
Easter	"Easter Parade"
The Zoo	"The Zoo Song" (Tune: "The Mulberry Bush")
Spring Flowers	"Waltz of the Flowers"
Summer Fun - "Vacation is Here!"	"Kumbayah" "Michael, Row the Boat Ashore"
Closing	"The Magic Penny" "Sing!"

MUSICAL EXPERIENCES	As Correlated with CLASSROOM LEARNINGS	GENERAL
America: standing at attention while singing. World: filling in own names to song; learning how to bow and curtsy.	Pledge & America: respect for flag and country; reciting pledge & singing a patriotic song for class day opening. World: proper social behavior by introducing selves to audience and greeting each other.	Good singing, includ sitting or standin The ability to liste Marching Moving freely and cr Use of rhythm instru identifying, playi Creating in many are Following directions Discriminating betwe Listening for musica Taking turn - singin Tone matching Discriminating betwe high and low
Moving first hands, then whole selves to interpret words and music.	Seasonal changes; color concepts; identifying up and down.	
Acting out a song with facial as well as body expression.	Role playing; expression of feelings; developing a sense of humor which is important to mental health.	GENERAL CLA
Marching in time; then learning to start on left foot; working to march with a straight body and lift knees in a good marching style.	Meaning of Veteran's Day and special remembrance of our late President. Progression of left to right for reading readiness.	Improving attention Coordination (eye-ha several things at Speech Retention and compre Language arts develo Reading readiness Role playing Number concepts Environmental awar Names of months and General holiday and Behavior modificatio Posture Following direct ons Developing a sens o Color discriminatio Acceptable social be Good sportsmanship
Indians: singing with proper numbers. Some are able to use correct fingers. Turkeys: acting and singing together.	Indians: number concepts; counting to 10, forward and backward. Turkeys: dramatization; humor.	
Elves: creating motions for the song; 5 elves salute for their own vowel. Jingle: shaking bells in time to music.	Elves: reinforcement of the vowels and vowel sounds. Jingle: fun!	
Making up motions and acting out song.	Stimulating imagination and dramatization.	
Overcome: remembering to do same motions at same time during song. Black & White: free modern dance.	Overcome: about a famous American and his dreams of brotherhood. Black & White: body coordination and freedom of expression.	
Singing solo-chorus style, with soloist.	About two famous presidents and their birthdays.	
Fitting motions to the music.	Reinforcement of cutting and pasting motions; hand coordination; concepts of 10's and 20's.	
Experimenting with different rhythm instruments and discovering ways they can be played; playing to beat of music while marching.	Coordination: playing instruments and marching at the same time.	
Waving kites rhythmically while singing.	Coordination: waving kites and singing.	
Strolling to music.	Pride in selves and courtesy to others.	
Each child made up words about his favorite zoo animal, fitting them to a familiar tune; then invented actions.	Identifying animals and their characteristics, in relation to zoo trip. Each drew own interpretation of favorite animal.	
Interpreting music by creating own dance using scarves.	Color identification; self expression.	
Kumbayah: African origin of song and meaning of words. Michael: clapping to music.	Working and playing well with others; looking forward to sharing leisure time activities.	
Penny: the message in the words! Sing: soloist; again the message in the words!	Happiness is doing your best!	A very important par the willingness to c responsibilities nec gram. Another part o all have our limitat (including our teach from our errors. We stage, in our school proud of ourselves f closing song expres "Don't worry th for anyone els Sing! Sing a

RIENCES	As Correlated with CLASSROOM LEARNINGS
ntion while singing. es to song; learning	Pledge & America: respect for flag and country; reciting pledge & singing a patriotic song for class day opening. World: proper social behavior by introducing selves to audience and greeting each other.
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words! Sing: soloist; words!	Happiness is doing your best!

GENERAL MUSIC LEARNINGS

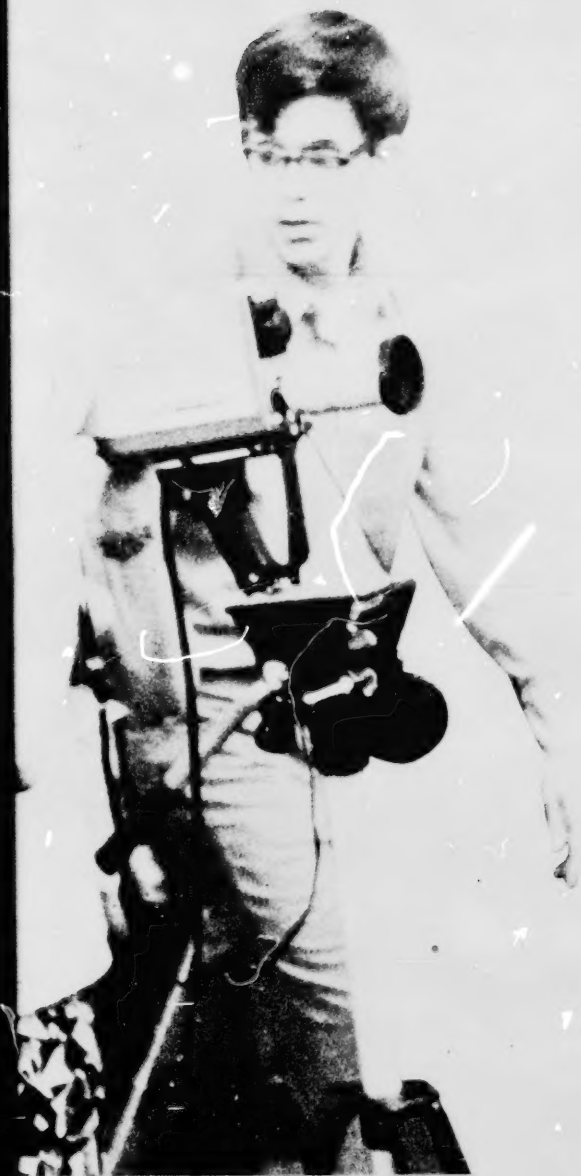
Good singing, including correct posture while sitting or standing
The ability to listen
Marching
Moving freely and creatively to music
Use of rhythm instruments: experimenting, identifying, playing correctly
Creating in many areas
Following directions
Discriminating between loud and soft
Listening for musical cues
Taking turn - singing "solos"
Tone matching
Discriminating between fast and slow, also high and low

GENERAL CLASSROOM LEARNINGS

Improving attention span
Coordination (eye-hand, left to right, doing several things at once)
Speech
Retention and comprehension
Language arts development
Reading readiness
Role playing
Number concepts
Environmental awareness
Names of months and weekdays in order
General holiday and seasonal understanding
Behavior modification
Posture
Following directions
Developing a sense of humor
Color discrimination
Acceptable social behavior
Good sportsmanship

A very important part of our learnings has been the willingness to cooperate and to share in the responsibilities necessary to present this program. Another part of our learnings is that we all have our limitations. We all make mistakes (including our teachers!), but we try to learn from our errors. We "keep going", whether on the stage, in our school, or at home. We learn to be proud of ourselves for what we are. As our closing song expressed it so well:

"Don't worry that it's not good enough
for anyone else to hear.
Sing! Sing a song!"



"Electography (Creative Video) - An Electronic Tool for Developing Communications Skills"

Through multi-screen video tapes made by the pupils, participants viewed the world of students from the Special Education Program, Chautauqua County Board of Cooperative Educational Services. Video tapes demonstrated how youth, through the creative use of video, explore and document their real world and how this involvement leads to the development of communication skills. The students, using video-cameras and recording equipment, explained and demonstrated the process of making the tapes.

Presenter: John Stormer, Special Education Teacher

With students (ages 8-11) from School of Special Education, Raymond P. Hewes Occupational Center, Ashville, New York, Chautauqua County Board of Cooperative Educational Services, Fredonia, New York. Ronald E. Wood, Principal, James Mangano, Director of Special Education, Philip J. LoGuidice, Superintendent.

The major objective in using creative video with high school age mentally retarded children is that of developing a relationship between these students and the real world. Another important objective is to develop a technical facility with electronic media which increases motor skills and develops the ability to follow directions.

The following teaching methods and technical tips for working in video with mentally retarded high school age students, demonstrated by students in the Special Education Program of the Chautauqua County BOCES, were developed by William and Georgina Jungles, special consultants to the Jamestown program from the Art Education Department at the State University College at Buffalo.

When the equipment is being set up, each student should be encouraged to assist in some way: assembling the port-a-pack, threading the machine, focusing the camera etc., in order to begin to familiarize themselves with the technical equipment. In this way the teacher can explain each piece of equipment while providing a necessary hands-on-experience.

After a preliminary explanation of the nature and process of recording information for a video documentary, the students are encouraged to suggest ideas of a real nature which could serve as a basis for their own work. Key words taken from the discussion and tied to moving media language such as taking pictures of the outside of the school (establishing shot), moving through the corridors (dolly shot), into classroom focusing on the teacher (zooming) and giving general pictures of classroom (panning) are written on the blackboard.*

The students may be divided into groups or "crews" to accomplish various tasks and, in this way, it is possible to give the smaller groups more individual attention and to make more efficient use of the time allocated. One crew would handle coordinating and initial editing work in the classroom while the other group would go around the school taping the activities which the class has decided upon. Later, both groups can be brought together for the final editing.

Once the actual videotaping begins it is important to involve each student at whatever level he or she is able and willing to participate. These different activities may be identified with the professional roles of cameraperson, script writer, director, technician and editor. In the crew taping activities with the port-a-pack each student should get a chance to set up a shot (director) and operate the camera (cameraperson). While the designated activities are being taped, the rest of the crew should be encouraged to offer suggestions and ideas and to begin preparations (scriptwriter) for the taping of subsequent activities. All materials gathered should be screened and logged according to the counter tabulator. Final edits are made according to the script decided upon by the group.

* MOVING MEDIA VOCABULARY

1. Types of Shots
   a. close-up - a shot taken with the camera close to the subject (or the zoom set on close-up) so that only the subject, which is often the actor's face, fills the field of vision on the screen.
   b. medium shot - the medium shot usually shows a person or persons from the knees up, or views a scene at a "normal" viewing distance. (Also called a theatrical shot due to its affinity with the range of vision of the theatre audience with the stage)
   c. long shot - the object of main interest is far away from the camera. This shot is unique in that it can cover a large area -- used frequently "on location." (on location refers to a film which is shot at the real scene as opposed to a staged or Hollywood-type set- up)
   d. high-angle shot - the camera's point of view is looking down on the subject (the camera is high, the subject low).
   e. low-angle shot - the camera's point of view is looking up at the subject (the camera is low, the subject high).
   f. panning shot - to right or ri
   g. zoom shot - 1) action of adju to move the su the camera. 2) the action of order to seemi close to far a
   h. dolly shot - a cart on which cart is in mot called a dolly track runner).
   i. subjective sho express the ex subject's own e
2. Montage - a Frenc the film into seg come to refer to a portion of film rapid cutting fro another, etc.
3. Dissolve - the bl appears to melt i
4. Cinema-verite - t refers to a docum situation, in whi curred whether th and which is not presence of the c

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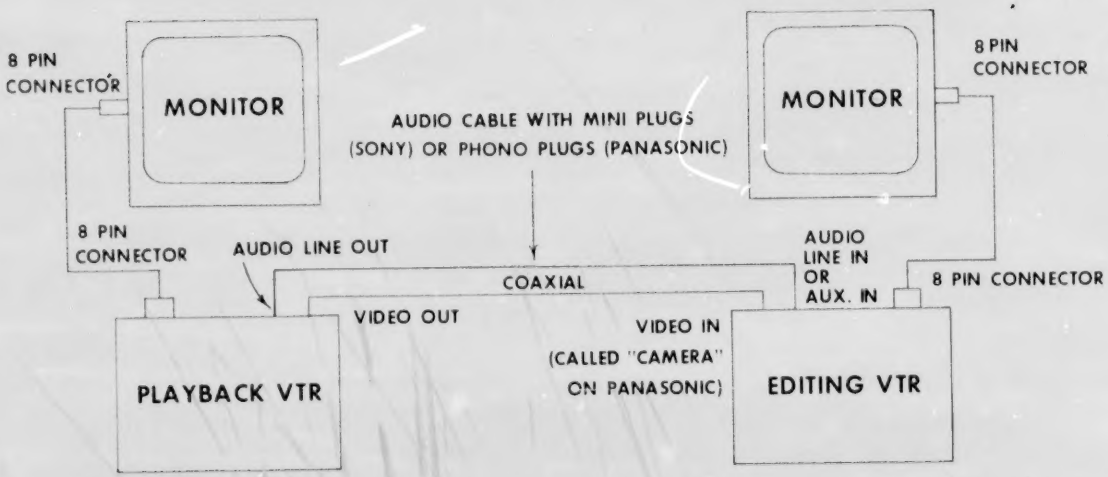
   e. low-angle shot - the camera's point of view is looking up at the subject (the camera is low, the subject high).
   f. panning shot - moving the camera, from left to right or right to left while shooting.
   g. zoom shot - 1)zoom-in - this refers to the action of adjusting the zoom lens in order to move the subject seemingly closer to the camera. 2) zoom-out - this refers to the action of adjusting the zoom lens in order to seemingly move the subject from close to far away from the camera.
   h. dolly shot - a dolly is a small, wheel cart on which the camera films while the cart is in motion. The image created is called a dolly or tracking shot (as in track runner).
   i. subjective shot - a shot which is taken to express the exact point of view from the subject's own eyes.
2. Montage - a French word for editing (cutting the film into segmented order). This term has come to refer to a type of sequence in which a portion of film seems fast-paced because of rapid cutting from one shot to another and another, etc.
3. Dissolve - the blurring of images as one shot appears to melt into another.
4. Cinema-verite - this is a French term which refers to a documentary or real-life filming situation, in which the action would have occurred whether the camera was present or not and which is not altered because of the presence of the camera.

ORTHODOX EDITING SET UP



1) preview both t
"000" on playb
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shot is to end

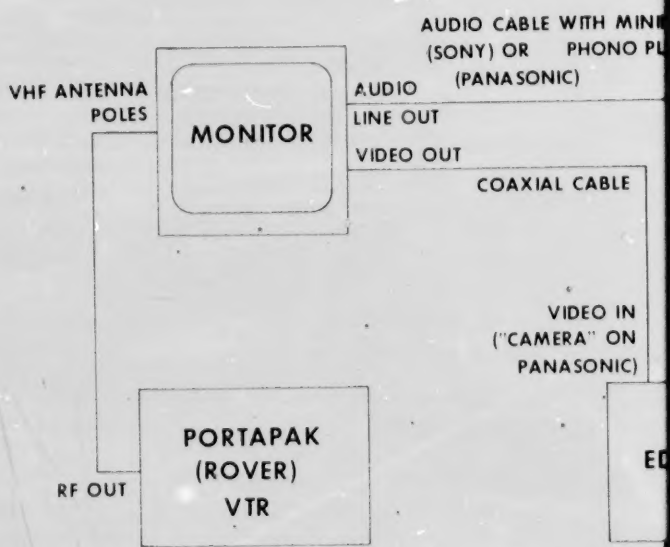
2) with both VTR'
simultaneously
playback VTR h
stop both simu

With basic video equipment and a general hands-on introduction and explanation the information below and the diagrams included should enable a classroom teacher to understand and use the process.

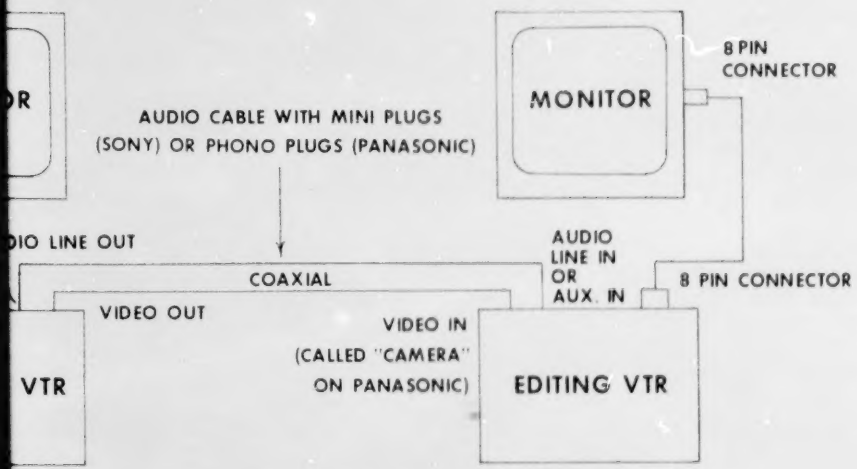
ED TING:

Video editing must be done electronically from one vi eo tape recorder (VTR) to another because of the nature of the electronic synchronizing signal. Precise editing requires a special VTR such as the Sony 3650 or Panasonic 3130. These VTR's have the capacity to lock themselves in sync with the signal coming from a playback tape on another VTR or from a camera. Edits must be done with both machines running since the editing deck needs about 5 seconds to get up to running speed and lock onto the incoming sync signal. Details of how to do edits come with the manuals for particular machines. One difficulty encountered, since both machines must be running when an edit is made, is getting them both to hit the right point at the right time, ie. for the editing deck to hit the end of the previous shot at the precise point that the playback deck gets to the point where you want to begin the next shot. This is further complicated by the fact that half-inch VTR's are equipped with counters which register only the revolutions of the take up reel. Now this means that counter units represent different quantities of time at different points in the tape since a single reel revolution takes up greater lengths of tape as more tape is wound around the core and the diameter becomes larger. One method of doing edits is:

EMERGENCY EDITING SE



ORTHODOX EDITING SET UP



1) preview both tapes and punch the counter to "000" on playback VTR where the new shot is to begin and on editing VTR where previous shot is to end.

2) with both VTR's set on "000" turn both on simultaneously and let them run until the playback VTR hits "005" at which point you stop both simultaneously.

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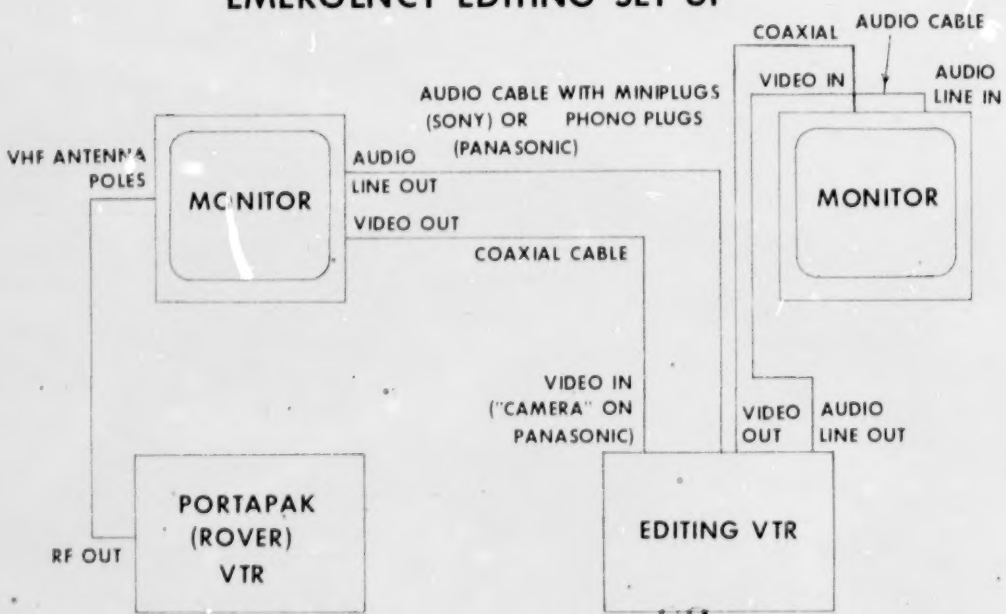


FEEDBACK WITH STUDIO VIDEOTAPE RECORDER

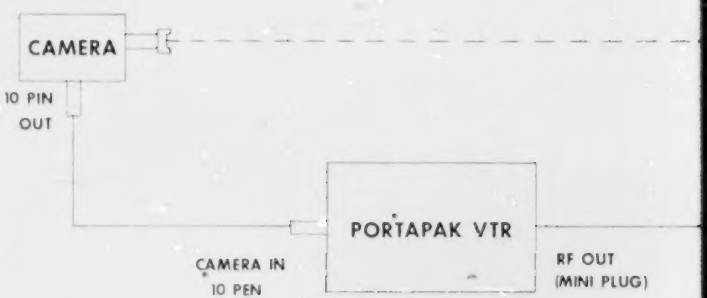
FEEDBACK:

Feedback images are the abstract a
that you get when you point a camera at
making a full circuit at electronic spe
modulates in fascinating light and dark
changed by manipulating any of the foll
tive to monitor and tilt relative to ho
length setting on zoom lens, lens focus
contrast. Since the image responds to
any of these factors, it encourages ver
on the part of the operator and rewards
beauty for anything that is done right.
a camera jacked directly into the monit
recording the feedback. Remember the m
is pointed must be receiving its signal

3) look at the counter on the editing VTR. Say it reads "002". Now you know that, at this point into both reels of tape, 5 revolutions on playback VTR equal 2 revolutions on editing VTR.

4) now all you have to do is wind the playback deck back to 995 and the editing deck to 998; turn them on and they should both arrive at "000" simultaneously at which point you can punch the edit button and make the switch. Viola! One final thing to remember. You cannot begin an edit less than several seconds after a previous edit or shot beginning on the playback tape since it takes this long for the editing deck to lock onto the new sync information supplied with the new shot.

FEEDBACK WITH PORT A PACK



WITH STUDIO VIDEOTAPE RECORDER

FEEDBACK:

Feedback images are the abstract and often very kinetic images that you get when you point a camera at its own monitor. The signal, making a full circuit at electronic speed, feeds on itself and modulates in fascinating light and dark patterns. The image can be changed by manipulating any of the following: camera position relative to monitor and tilt relative to horizon, lens opening, focal length setting on zoom lens, lens focus, monitor brightness and contrast. Since the image responds to the slightest variation of any of these factors, it encourages very fine control and sensitivity on the part of the operator and rewards him/her immediately with beauty for anything that is done right. Feedback can be done with a camera jacked directly into the monitor but we give diagrams for recording the feedback. Remember the monitor at which the camera is pointed must be receiving its signal from the camera.

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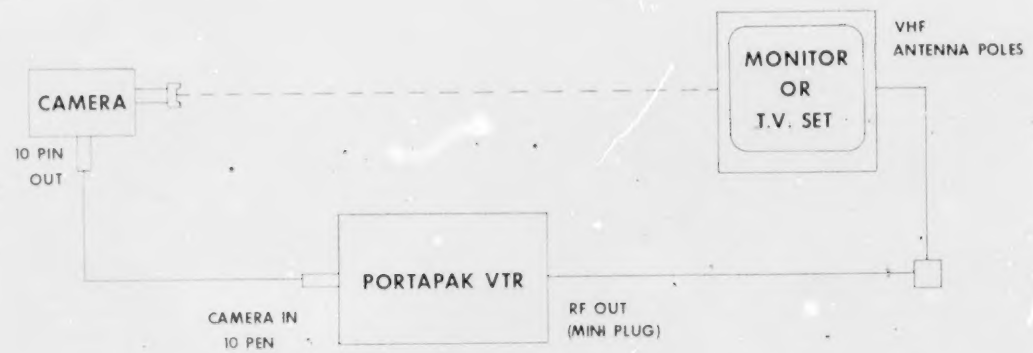


MUSIC - A KEY TO BASIC LEARNING SKILLS

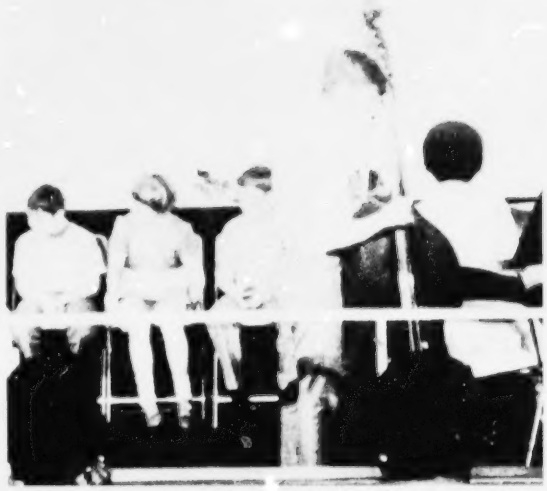
Music motivates and enhances any activity and the act of creating music develops many basic skills which are so important to the development of the exceptional child. Through the experiences of singing, playing, listening and moving to music, children are taught to reinforce such skills as spatial concepts, directionality, numerals; number concepts; recognition of letters of the alphabet and functional words such as "stop," "go," "danger;" color names; language development and articulation, emotional control and social development; motor coordination and perceptual skills.

The use of music, in a repetitive and difficult learning situation, can transfer a trying experience for all involved into one that is both enjoyable and constructive. Music activities bring increased pleasure to holiday and social events through the year. Songs develop an awareness of seasons and sequence of time.

Trainable students from the Rome State School demonstrated through songs and movement, how their music classes motivate and correlate with skills and concepts taught in the total educational program. The basic growth prepares the pupils for successful adaptation to experiences in the community and bridges the gap between the institution and community life.

Presenter: Eleanora Collins, Music Teacher

With students (ages 9-16) from Rome State School, Rome, New York; John Cole, Education Director; Cornelius R. Walsh, Director.



1) Establishment of Basic Communication

I Sing, La - play, work, clap, rest

Objective: the student demonstrates that he is aware of his voice as a singing, expressive instrument. He learns what is expected of him in the music room.

Stand Up

Objective: Word knowledge stand-respond

Walk and Talk and Stop

Objective: 1. The student demonstrates the ability to work with a group of students. 2. The student demonstrates knowledge of a correct response to walk, stop, stay, touch, raise, sit. 3. The student demonstrates the ability to respond immediately (alertness and attention)

2) Recognition of Letters and Alphabet

Letters and Names — Birchard Music Series Book I Summy Birchard 1962

Objective: 1. The student demonstrates that he is aware of his own initials. 2. The student learns to recognize his own and initials of his classmates, thereby reinforcing his recognition of the letters of the alphabet.

3) Building Vocabul

The House

Source - Music Roun

Objective: 1. The s roof, w into his 2. The s of the arm and 3. The s positio flannel

Two Little Apples

Source - Finger Pla

Objective: 1. The s of 2. 2. The s standin

This Little Boy

Source - Finger Pla

Objective: 1. Use o of the 2. Small

On My Head

Source - Finger Pla

Objective: 1. Develo hands, back (u 2. Follo

Pointing

Source - Music Acti Ginglend a 1965

Objective: 1. Develo door, c knee, e 2. Develo

What Are You Wearing

Objective: 1. Develo clothing 2. Follo stand a

*See complete l

LEARNING SKILLS

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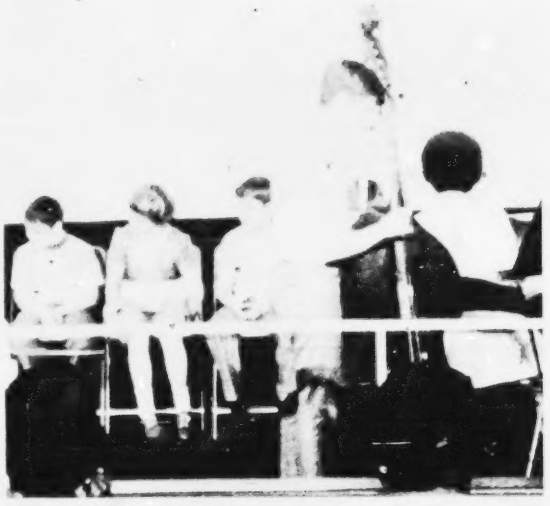
from Rome State
John Cole, Education
sh, Director.



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3) Building Vocabulary

The House

Source - Music Round About Us - Follett, 1964*

Objective: 1. The student integrates the words roof, wall, window, door, chimney into his speaking vocabulary.
2. The student can express knowledge of the same parts of a house with arm and hand movements.
3. The student can assemble in correct position the parts of a house on a flannel board.

Two Little Apples

Source - Finger Play - G. Schirmer, 1955

Objective: 1. The student develops the concept of 2.
2. The student demonstrates an understanding of the word down.

This Little Boy

Source - Finger Play - G. Schirmer, 1955

Objective: 1. Use of hands to enact the meaning of the words.
2. Small muscle development.

On My Head

Source - Finger Play - G. Schirmer, 1955

Objective: 1. Develop understanding of head, hands, shoulders, face, hips, side, back (up high and clap.)
2. Following verbal directions.

Pointing

Source - Music Activities for Retarded Children - Ginglend and Stiles, Abingdon Press, 1965

Objective: 1. Develop word meaning - window, door, ceiling, floor, table, chair, knee, elbow, head, friend and me.
2. Developing awareness of surroundings.

What Are You Wearing

Objective: 1. Development of vocabulary for clothing or colors.
2. Following directions - reinforce stand and sit meanings.

*See complete listings on page 16.

All On the Table Before You Learning Basic Skills to Music - Palmer

Objective: 1. Development of vocabulary for plate, bowl, fork, knife, spoon, napkin, cup and saucer.
2. Meaning of point to vs. pick up.
3. Develop sequential memory - two directions must be remembered.

4) Development of Correct Articulation

The Man in the Moon -We Speak Through Music Stanbow Productions 1959

Objective: -Developing the M sound.

Many Helpers We Speak Through Music

Objective: Developing the H sound.

Boo We Speak Through Music

Objective: Beginning and ending P sound.

5) Development of Concepts in the Realm of Science or Nature

The Little Pumpkin The Small Singer - Bowmar

Objective: 1. The student develops the concept of growth.
2. The student develops an understanding of the words round, little, and big.
3. The student can demonstrate the concept with hand and arm movements.

Raindrops The Small Singer-Bowmar

Objective: 1. Development of number concept 7.
2. Rain comes from clouds
3. Develop listening skills.

How Many Raindrops The Small Singer-Bowmar

Objective: 1. Develop concept that it takes millions of drops to create one rainstorm.

The Frog Song Learning to Move and Moving to Learn, Merrill, 1969

Objective: 1. The concept of how a frog appears and what he eats.
2. Development of ocular pursuit.
3. Speech development - Z sound.

6) Development of Directionality and Spatial Concepts

Two Little Blackbirds The Small Singer-Bowmar

Objective: Establishment of left and right hand.

Children's Polka Music Activities for Retarded Children

Objective: 1. Develop lateral movement.
2. Vocabulary - slide, stamp.

The Trampoline

Objective: 1. Develop understanding of down and up.
2. Develop understanding of low and high.

Partners Learning Basic Skills to Music

Objective: 1. Making comparisons and shorter than relationships.
2. Left and right, in front of, in back of, away, towards.

7) Identification of Numerals-Development of Number Concepts 1-10

Number March Hap Palmer - Learning Basic Skills to Music

Objective: 1. The student demonstrates the ability to form groups of 1-5.
2. The student recognizes the corresponding numeral.

Three Blue Pigeons Music for Exceptional Children - Summy Birchard, 1964

Objective: 1. The student demonstrates the ability to form groups of 0,1,2,3, using flannel board figures.

What Time Is It ABC Music Series - Level K - American Book Co., 1963

Objective: 1. The student demonstrates the ability to count the number of times a bell is struck.
2. The student can select a number from one to twelve and demonstrate it by striking the bell himself.
3. The concept of twelve hours on the clock face is established.

8) Identification o

Colors Learning

Objective: 1. Ident and
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Skip to My Lou-Amer

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3. The concept of twelve hours on the clock face is established.

8) Identification of Colors

Colors Learning Basic Skills to Music

Objective: 1. Identification of red, yellow, blue and green.
2. The student increases the length of his attention span by remaining alert to directions throughout the entire song.

9) Music As An Emotional Outlet

Shoo Fly American folk song

Skip to My Lou-American folk song

Objective: 1. The student demonstrates that music can create a mood, or express to others how we feel, by our manner of singing.

SOURCES FOR MATERIALS USED IN PROGRAM

"Learning Basic Skills Through Music" -
Hap Palmer
Activity Records
Educational Activities - 1969
Freeport, L.I., New York

"We Speak Through Music" - Sister Mary Arthur and Sister Mary Elaine
Stanbow Productions - 1959
Valhalla, New York

"The Small Singer" - McLaughlin and Wood
Bowmar Publishing Company - 1961
Glendale, California

"Learning to Move and Moving to Learn"
Arbuckle, Ball and Cornwall
Merrill Publishing Company - 1969
Columbus, Ohio

"Music for Exceptional Children" - Coleman
Schoepfle and Templeton
Summy Birchard Company - 1964
Evanston, Illinois

ABC Music Series Kindergarten Book
American Book Company - 1963
New York, New York

"Birchard Music Series" Book I.
Summy Birchard Company - 1962
Evanston, Illinois

"Music Round About Us" - Wolfe, Krone, Fullerton and Wills
Follett Publishing Company - 1964
Chicago; Illinois

"Finger Play" - Miller and Zajan
G. Schirmer - 1955
New York

"Music Activities for Retarded Children" - Ginglend and Stiles
Abington Press - 1965
Nashville, Tennessee

USING PUPPETS AS A TEACHING TOOL

Mrs. Brown demonstrated using puppets as a teaching tool for language, reading skills, music and art, and presented various methods of creating hand puppets. Children presented skits and improvisations used in the classroom. Participants created and used puppets in the workshop.

Goal: To increase language listening and speaking skills, auditory discrimination and motor skills with puppetry as a tool.

Presenter: Margaret Brown, Special Education Teacher

With students (ages 8-10) from the Binghamton Public Schools, Binghamton, New York. Harry Arlas, Director of Special Education, Richard P. McLean, Superintendent.

PHOTOGRAPH BY:
Paul Konecny, Photographer, Binghamton Press

OBJECTIVE

The student demonstrates ability to follow melody and rhyming skills.

To give children practice in dramatic oral interpretation.

To give children practice speaking before an audience.

Math

To provide practice in counting, recognition of numerals.

Reading

To recognize initial consonants.

Spelling

To develop ability to spell simple words

Identifying shapes and sizes

To improve auditory discrimination

To teach teachers the art and joy of puppetry

To construct puppets from scraps and paper bags

LEARNING EXPERIENCE

. Teach students a simple melody by having a puppet assume the part of the leader.

Fulfill the need to have fun. The child who has been withdrawn, over-anxious or timid will experience the therapy of laughter. Students can participate in activity which is commanded by motor activity or with puppets on hand.

. Have children create a story with character puppets which have been selected by them. No written script is needed as this has a rather inhibiting effect.

. 1. Ask children to choose a favorite food product, game or household product advertised on TV and "sell" their choice on a TV commercial.

2. Emphasize the need to sell their choice on the puppet stage. They may select a puppet to speak the commercial.

. A puppet leader or teacher may place blocks in front of puppets for drill in subtraction and addition.

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Paul Konecny, Pho

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- One puppet appears saying he is the "un" family. The leader can ask the puppets to form words by adding initial consonants cards to cards with family cards.
- Teacher or puppet leader can ask puppets on stage to have an old-fashioned spelling bee. Any number of children may participate.
- Tell the story of The Three Bears, and add appropriate music. Children can identify big, middle size and small.
- Children can listen to a record and have a puppet act out the action. This is good for children to do before they learn to use their many voices.
- Children will listen to, cooperate with, understand and take criticism from a puppet.

Teachers must have a feeling of love and understanding about these small people.

Teachers should not be timid about using puppets that come with many of the teaching kits used in working with the handicapped.

Put a puppet on the teacher's hand, and observe the bond between children and puppets.

- Use one paper lunch bag and create a puppet using scraps, feathers, pipe cleaners, felt, paper and magic markers. These puppets may resemble characters from the "Wizard of Oz" or they may be any character pupil may wish.

When these puppets are completed ALWAYS let the child have an opportunity to make his creation perform.

PHOTOGRAPH BY:
Paul Konecny, Photographer, Binghamton Press

RESOURCE

Guitar
Song: "Did You Ever"
Music Activities for Retarded Children
(Abington Press, New York, p 41)

Game: Simon Says

"The Sleeping Bunny"
A witch
A pig
Props: Flowers
Magic Wand
Doorbell

Paper bag
Felt or stick puppets

Large blocks on flash cards

3 by 5 cards with initial consonants to be joined with "un" "at" "it" family

List of words

Puppets
Blue Ribbon

Stick puppets of Three Bears, three bowls, chairs and beds.

Boa Constrictor
Song
Kid Studd Record
Acousticfone Corp., Chatsworth, California

D.U.S.O:
Peabody Kits
American Guidance Services

Scissors, Glue, Tape, Bags (paper), Felt, Markers

PHOTOGRAPH BY:
Paul Konecny, Photographer, Binghamton Press

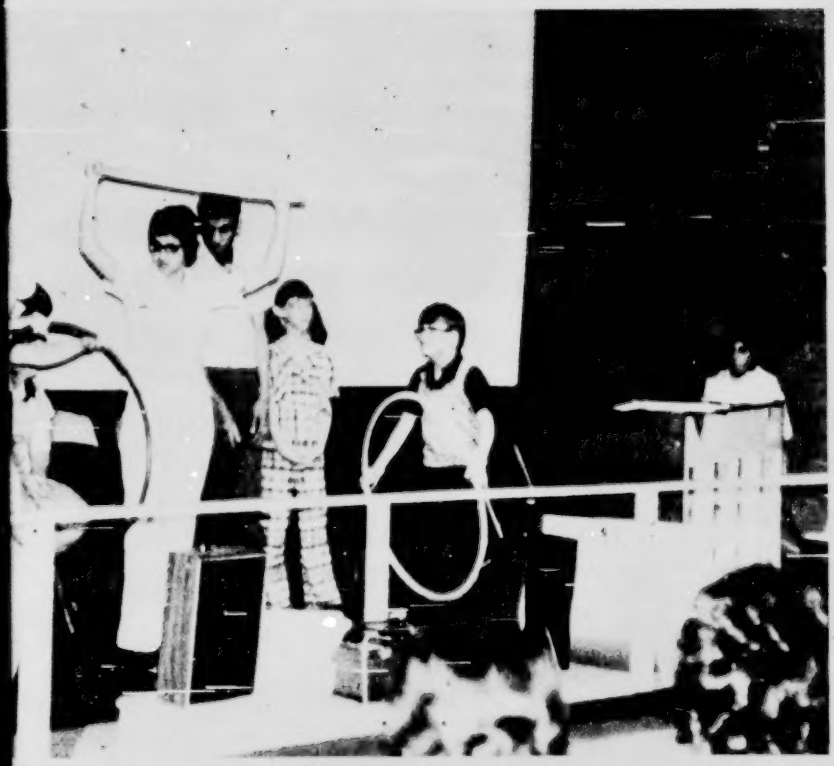

IMAGE BUILDING ACTIVITIES THROUGH THE ARTS

Through musical activities on drums, bells, and other classroom instruments and in songs, pupils demonstrated how they participate in image building activities and, through this process, reinforce basic living skills. Activities were related to the following skill areas: gross motor development, sensory motor integration, perceptual motor skills, language development, conceptual skills and social skills. Singing, clapping and moving games, using children's names, body parts, and the names of other objects readily available, provide actions and challenges which aid them to think and act independently.

Presenters: Kathy Merrill, Music Teacher
Sona Nocera, Professor of Music
Crane School of Music
State University College
Potsdam, New York

With students (ages 8-14) from the Oswald D. Heck Memorial School, Albany-Schoharie-Schenectady Board of Cooperative Educational Services, Albany, New York. Sylvia Georg, Supervisor, Oscar Ruberti, Director, Department of Special Education, George W. Mayberry, District Superintendent.

Gross Motor - Development and awareness of large muscle activity.

1. Basic locomotor movements to music (walking, hopping, skipping, etc.)
2. Body Awareness Activities - ("Put Your Hands Up in the Air," "Hokey Pokey," "Rub Your Tummy," etc.)
3. Self-Identification Songs - ("Roll Call Song," "Ten Fingers," etc.)
4. Health and Safety Concepts - ("Alice's Restaurant," "Buckle Your Seatbelt")

Sensory Motor Integration - Psycho-physical integration of fine and gross motor skills.

1. Directionality, laterality, and spatial relations - singing games and dances which require children to respond to left, right, up, down, in, out, around, over, etc. ("Circle Game," "Ten Fingers").
2. Reaction speed and dexterity - action songs ("Ten Fingers, etc."), playing instruments on cue ("Fun for Four Drums")
3. Rhythm activities that develop a sense of time orientation-ability to maintain a steady beat ("Row Your Boat"); play instruments in appropriate tempo ("Fun for Four Drums").
4. Mirroring games - body movement activities based on mirroring actions of the leader.

Perceptual Motor Skills - functional use of primary and auditory, visual and visual-motor skills.

1. Auditory Acuity and Discrimination - ear training games which require matching pitches, echoing rhythmic and melodic phrases ("Roll Call Song," "Fun for Four Drums," etc.).
2. Auditory Decoding - activities which require children to react to lyrics of a song with appropriate motor responses ("Beautiful Day").
3. Eye-hand coordination - simple accompaniments played on resonator bells, autoharp, rhythm instruments, etc. ("Beautiful Day," "Row Your Boat," "John the Rabbit").
4. Auditory Sequencing - cumulative songs in which sequences of verses is important ("I Know an Old Lady Who Swallowed a Fly," "I Had a Little Overcoat").
5. Visual Tracking - following a conductor; following a leader in action songs.
6. Visual form Discrimination - ("Circle Game").

Language Development

1. Vocabulary - making up new verses to familiar songs; songs that name things - ("Alice's Restaurant").
2. Speech Articulation - tongue-twister songs and chants ("Sammy'), songs with nonsense syllables ("Bibbidi-Bobbidi-Boo").
3. Word Attack Skills - songs that emphasize phonics ("Michael Finnigan").
4. Word Meaning - Songs with lyrics that emphasize the ridiculous ("Never Song").

Conceptual Skills

1. Number concepts ("Ten Fingers," "This Old Man," etc.)
2. Classification songs and activities - animals, clothing, colors, etc. ("I had a Little Overcoat").

Social Skills - sharing, cooperating, relating to peers, independence achieved through participation in music activities with others.

1. Appropriate emotional responses - ("Put on a Happy Face").
2. Self-concept; ego building - ("I'm Me").

Resources Used in

"Put Your Hands up
Skills Through M

"Rub Your Tummy" -

"Roll Call Song" -
(Nordoff-Robbins

"Ten Fingers" - Ba
(Stallman and Su

"Alice's Restauran
Through Music, "

"Buckle Your Seatb
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"Circle Game" - Ge

"Fun for Four Drum

"Beautiful Day" -

"John the Rabbit"
Children (Seeger

"I Had a Little Ov
Your Own, Kinder

"Sammy" - Expressi
American Book Co

"Never Song" - Fly

"I'm Me" - Silver

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Resources Used in Demonstration

"Put Your Hands up in the Air" - (Learning Basic Skills Through Music, V.I., (Hap Palmer)

"Rub Your Tummy" - Sesame Street Songbook

"Roll Call Song" - Childrens' Playsongs, Book 2 (Nordoff-Robbins)

"Ten Fingers" - Basic Awareness Through Music (Stallman and Susser)

"Alice's Restaurant" - Learning Basic Skills Through Music, "Health and Safety" (Hap Palmer)

"Buckle Your Seatbelt" - Learning Basic Skills Through Music, "Health and Safety" (Hap Palmer)

"Circle Game" - Getting to Know Myself (Hap Palmer)

"Fun for Four Drums" - Nordoff, Robbins

"Beautiful Day" - Home-made Band (Hap Palmer)

"John the Rabbit" - American Folksongs for Children (Seeger)

"I Had a Little Overcoat" - Making Music of Your Own, Kindergarten Book

"Sammy" - Expressing Music, New Dimensions Series, American Book Co.

"Never Song" - Fly, Hippopotamus, Fly

"I'm Me" - Silver Burdett Music- Book I

MUSIC RESOURCES FOR HANDICAPPED CHILDREN

Compiled by Sona D. Nocera
Crane School of Music
SUC Potsdam, New York

SONGS

Books:

Avery, R. and Marsh, D., Hymns Hot and Carols Cool, Proclamation Productions, 7 Kingston Avenue, Port Jervis, New York 12771. Recommended for older retarded and slow learning children. $1.00

Cole, Frances, Music for Children With Special Needs, Bowmar Records, Inc., 10515 Burbank Blvd., North Hollywood, California. Basically a songbook with many good suggestions for using classroom instruments. Three records are available to accompany the book.

Coleman, Schoepfle, and Templeton, Music for Exceptional Children, Summy-Birchard Co., Evanston, Illinois. Songs taken from Birchard Series Books with teaching suggestions to accommodate various kinds of handicaps. Two records available to accompany book. $4.00

Hap Palmer Songbook, Educational Activities, Freeport, N.Y. Songs from Learning Basic Skills through Music, Vol. I $1.25

Metcalf, Leon, Phonics in Song, Pro Art Publ., Westbury, New York $2.50

Nordoff, Paul and Robbins, Clive, Children's Playsongs, Books I and II, 1962, 1968, Theodore Presser Co., Bryn Mawr, Penna. Bk. I $1.50, Bk. II $2.00

_____, Children's Playsongs with Resonator Bells, Theo. Presser Co., Bryn Mawr, Penna., Resonator bell arrangements to accompany songs from Children's Playsongs, Books I and II. $1.95

_____, Spirituals for Children to Sing and Play, Theo. Presser Co., Bryn Mawr, Penna., 1971. Uses simple classroom instruments. $3.00

Seeger, Ruth Crawford, American Folksongs for Children, Doubleday, 1948. Indexed according to concepts and skills to be learned.

Sesame Street Songbook, Simon and Schuster. Songs from TV show cover a wide variety of concepts. $6.95.

_____, The Three Bears, Theo. Presser Co., Bryn Mawr, Penna., For voices and 21 simple instruments. 1966. $3.25

Up With People Songbook, Lorenz Publishing Co., 501 E. Third St., Dayton, Ohio 45401. Recommended for older handicapped children. $2.95

Walt Disney Favorites, Hansen Publications, Inc., 1824 West Avenue, Miami Beach, Fla. 33139. Includes some good songs for speech articulation. $3.50

Records:

Fly Hippopotamus Fly, Gilead Music, Box 352, N.Y. 10025 Good Songs for language and Speech.

Jenkins, Ella, Call and Responses, Folkways/Scholastic, 906 Sylvan Ave., Englewood Cliffs, N.J. 07632. $5.95

_____, Counting Games and Rhythms for Little Ones (FC 7056) $6.95

_____, You'll Sing a Song and I'll Sing a Song, (FC 7664) $6.95.

Palmer, Hap, Folk Song Carnival, Educational Activities, Inc., Freeport, N.Y. $6.25

_____, Learning Basic Skills Through Music, Vol. III "Health and Safety," Educational Activities, Inc., Freeport, N.Y. $5.95

_____, Learning Basic Skills Through Music, Vols. I and II $6.25 each

_____, Patriotic and Morning Time Songs, Educational Activities, $6.25

_____, Simplified Folk Songs, Educational Activities, Inc., Freeport, N.Y. $6.25

Sing 'n Do Songs, Sing'n Do Company, P.O. Box 279, Ridgewood, N.J. Eight volumes, three 45 rpm records each; primary and intermediate action songs and stories.

Stallman, Lou, Learning Basic Awareness through Music, Vol. I, P.O. Box A L, Roslyn Heights, N.Y. 11577

We Live in the City, Theo. Presser Co., Bryn Mawr, Penna, 19010. Includes book and song-sheets which may be duplicated. Good possibilities for dramatization.

MOVEME

Books:

Andrews, Gladys, C
Children, Prenti

Brazelton, Ambrose,
Educational Acti

Doll, Edna and Nels
Silver Burdett C
and two records.

Gant, Elizabeth and
Abingdon Press,

Laurence, Ester Hau
Press, Nashville
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Monsour, Cohen and
Dance for Childr
Belmont, Calif.

Music for Early Chi
Music, American

Nordoff, Paul, and
Other Wiseman, T
Penna. 1964. $1.

_____, Pif, Pa
Bryn Mawr, Penna

_____, The Chi
Presser, Co., Br
Instrumental par

Books:

Saffran, Rosanna, F
Holt, Rinehart,

Schattner, Regina,
icapped Children
1967. Many good
stories for musi

ANDICAPPED CHILDREN
by Sona D. Nocera
School of Music
Potsdam, New York

Hymns Hot and Carols
oductions, 7 Kingston
New York 12771. Recom-
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Children With Special
, Inc., 10515 Burbank
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Vol. I $1.25

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2.50

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Bryn Mawr, Penna.
$2.00

Playsongs with Resonator
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Sing 'n Do Songs, Sing'n Do Company, P.O. Box 279, Ridgewood, N.J. Eight volumes, three 45 rpm records each; primary and intermediate action songs and stories.

Stallman, Lou, Learning Basic Awareness through Music, Vol. I, P.O. Box A L, Roslyn Heights, N.Y. 11577

We Live in the City, Theo. Presser Co., Bryn Mawr, Penna, 19010. Includes book and song-sheets which may be duplicated. Good possibilities for dramatization.

MOVEMENT AND DRAMATIZATION

Books:

Andrews, Gladys, Creative Rhythmic Movement for Children, Prentice-Hall, Inc. $9.95

Brazelton, Ambrose, And The Beat Goes On, Educational Activities, Freeport, N.Y.

Doll, Edna and Nelson, Mary, Rhythms Today, Silver Burdett Co., Morristown, N.J. Book and two records.

Gant, Elizabeth and Katherine, Rip Van Winkle, Abingdon Press, Nashville, Tenn. 1969 $3.50

Laurence, Ester Hauser, Catch A Dragon, Abingdon Press, Nashville, Tenn., 1969. Song-story with illustrations. $3.25

Monsour, Cohen and Lindell, Rhythm in Music and Dance for Children, Wadsworth Pub. Co., Inc., Belmont, Calif. 1966

Music for Early Childhood, New Dimensions in Music, American Book Company.

Nordoff, Paul, and Robbins, Clive, Artaban, The Other Wiseman, Theo. Presser Co., Bryn Mawr, Penna. 1964. $1.50

_____, Pif, Paf, Poltrie, Theo. Presser, Co. Bryn Mawr, Penna. $1.50

_____, The Children's Christmas Play, Theo. Presser, Co., Bryn Mawr, Penna. Songs and Instrumental parts.

Books:

Saffran, Rosanna, First Book of Creative Rhythms, Holt, Rinehart, Winston, Inc., 1963

Schattner, Regina, Creative Dramatics for Handicapped Children, John Day Co., New York, 1967. Many good ideas for writing and adapting stories for musical productions. $4.50

Records:

A Visit To My Little Friend, Children's Music Center, Inc., 5373 W. Pico Blvd., L.A., Calif. 90019

Basic Concepts Through Dance for Exceptional Children, Educational Activities, Inc., Freeport, N.Y. 11520. Dances simplified and taught step by step. Presented in three tempos. $6.25. Also: Body Image.

Classroom Rhythms - Animal Rhythms (CM1044), Classroom Materials Co., 93 Myrtle Dr., Great Neck, N.Y.

Dance-A-Long, (FC7657), Folkways Records, Many basic rhythms material and dramatizations.

Dance-A-Story, Ginn and Co., Eight stories with records to be dramatized and interpreted in creative dance and body movement.

Me, Myself, and I, Children's Music Center, Inc. 5373 W. Pico Blvd., L.A., Calif. 90019

My P[illegible]ful Scarf, Children's Music Center, Inc. 5373 W. Pico Blvd., L.A., Calif. 90019

Palmer, Hap, Creative Movement and Rhythmic Exploration, Educational Activities, Freeport, L.I., N.Y. $6.25.

Palmer, Hap, Mod Marches, Educational Activities, Freeport, N.Y. 11520, LP $6.25 - Cassette $6.95.

Polk, Elizabeth, Orchestrated Music for Special Children, Hoctor Records, Waldwick, N.J. 07463. Popular and folk tunes for rhythmic movement. $7.95.

_____, Wake Up, Calm Down, Educational Activities, Freeport, N.Y. $7.95

Simplified Folk Dance Favorites for Exceptional Children, Educational Activities, Freeport, N.Y. Steps simple, taught step by step, presented in three tempos.

PLAYING INSTRUMENTS

Books:

Mandell, Make Your Own Musical Instruments, Sterling Press.

Nordoff, Paul and Robbins, Clive, Fun For Four Drums, Theo. Presser, Bryn Mawr, Penna. $1.25

Roberts, Ronald, Musical Instruments Made to be Played, Dryad Press, Leicester, England

RECORDS:

Jenkins, Ella, This Is Rhythm (FC7652), Folkways/ Scholastic, 906 Sylvan Ave., Englewood Cliffs, N.J. 07632.

Palmer, Hap, Modern Rhythm Band Tunes, Educational Activities, Freeport, N.Y. $6.25

_____, Home-Made Band, Educational Activities, Freeport, N.Y. $6.25

BOOKS FOR PROFESSIONAL REFERENCE:

Carabo-Cone, M., The Playground As Music Teacher, Harper Bros., N.Y.

Dobbs, J.B., Music and The Slow Learner, Oxford U. Press, paperback, $1.50

Hood, Marguerite, Teaching Rhythm, and Using Instruments, Prentice-Hall, Foundations of Music Series, 1970. Paperback $2.25

Music in Special Education, MENC, 1201 16th St., Washington, D.C. $2.50 (Originally printed as April 1972 issue of Music Educators Journal)

Nordoff, Paul and Robbins, Clive, Music Therapy in Special Education, John Day, 1971. $7.95

_____, Music Therapy With Handicapped Children, St. Martin's Press, 1971

The Creative Use of Crafts for Developing Constructive Learning Patterns for the Mentally Retarded

It is unfortunate that in discussions of curricula and educational programs many laymen and educators, as well, tend to alter their approach, when there is mention made of the handicapped. So many people forget the basic premise that these too are children, with the same needs that are common to all children.

It is possible that the label "Special" has frightened many: the Special Child in the Special Class and, as a result, we have seen the establishment of programs for the arts which were intended to meet the special needs of handicapped persons. However, instead of meeting the needs that are inherent in ALL children, it appears that programs have developed an artificial environment which has no relationship to the free and creative atmosphere one finds in art programs for the so-called "normal" child.

In the early years of Special Education, when the classes were little more than dumping grounds for the difficult child, the behaviorial problem child, the arts and crafts program fell into a pattern which has been dubbed "The Potholder Era," when many concluded that if their hands were kept busy the children would, naturally, be happy and out of trouble. Often, the production of various items was set up on a step-by-step, assembly-line system with the major aim being the completion of a large number of the same or similar items to be sold in the "Boutique." What did this prove? That the handicapped were creative...or that they could manage to make money? In my estimation, it proved neither. The products were colorless, artless, often "gimmicky" and contrived...and in most cases did little to contribute toward the development of the handicapped person.

A sound program of the arts for the handicapped must begin with the same basic premise acceptable for all students: that the arts have a sound contribution to make to the development of the individual, helping him to investigate and savor the various aspects of his environment and to strengthen his interpersonal relationships and his means of communication.

The handicapped individual should have offered to him opportunities and materials that will allow him freedom to play, to work and to fantasize...to feel, to see and to enjoy through the various media. Through a process of groping and experimentation, the student develops into a more creative sort of person, better able to see himself and others in proper perspective, viewing the world about him with a broadened scope of acceptance and understanding.

Presenter: France
Teache

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Presenter: Frances Winiarski, Special Education Teacher

With students (ages 8-11) from the School for Special Education, Massapequa Public Schools, Massapequa, New York. Conrad C. Hecht, Coordinator of Special Education, Harold A. Beall, Superintendent.

ORIENTAL POPPIES

GOAL: To improve manual dexterity and extend aesthetic responses.

Introduction

. In as much as this crafts project correlates well with a nature study unit, the students discuss and describe the flowers they recognize or have seen growing or displayed.

. The students name the simple/basic parts of a growing plant in blossom. The emphasis is on formation or construction rather than botanical need for detailed parts.

. Parts to be identified:

center

petals

base

stem and leaves

. The students examine the crepe paper flowers displayed to discover the basic parts and materials used.

OBJECTIVE

The students demonstrate the ability to identify flowers...and to label its basic parts.

The students demonstrate their ability to handle a pair of pliers and to cut, bend and twist wire.

The students demonstrate their ability to tie a firm knot.

The students demonstrate their ability to handle scissors for cutting.

The students demonstrate their ability to "stretch" crepe paper.

The students demonstrate their ability to manage and manipulate several items at one time.

Students demonstrate their manipulative ability, that each hand can perform in a totally different but cooperative manner.

INSTRUCTIONS

. The students choose crepe paper that will produce a pleasing contrast or combination in relationship to the color of the flower center.

. Working freehand, the students cut out a number of petals which should be the same shape and size. Have children study the shape of an actual poppy petal or look at a picture of a poppy for the general shapes.

. The students start their flower-making with the "Center," winding yarn around three fingers. To form the tassel-like center, one end is cut, the other end is tied, securely, leaving two longer lengths of yarn projecting.

. Students learn how to hold pliers and cut wires to desired length for flower stem. With the pliers, the students form a small loop at the top of wire stem, The center will be tied to this loop.

. Holding the crepe paper petals between the thumb and forefinger, the students stretch the petal-edge back and forth, ruffling the edges - testing the extent to which the crepe paper can be stretched.

. The crepe paper is stretched in the center of the petal, thereby forming a "cup" or "scoop-shaped" petal.

. Separate petals. Dip a finger in the white glue, touch it to the base of a petal. Immediately, the petal is wrapped around the stem at the base of the yarn-tassel center. Additional petals are applied, the edges of one overlapping another.

. Starting at the base of the flower, the student wraps the stem-wrapping or floral tape securely around the bottom of the petals. A light touch along the first few inches of the crepe paper strip will make for a secure wrapping. Twirl the stem between the thumb and forefinger of one hand, while the fingers of the other hand "feed the tape", on the bias, overlapping the edges of each turn. A firm twist below the end of the wire stem is suggested (no glue needed) before tearing off the excess length.

MATERIAL

. Flowers

real or plastic

photographs from

reproductions o paintings

. Samples of comple Poppies.

. Yarn in a varie

. Green, silk-cove or coathangers

. Pliers

. Crepe paper in

. Scissors

. White paper or patterns

. White glue (Elm

. Florist's tape

. Vase, containers

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MATERIAL AND RESOURCE

. Flowers

real or plastic

photographs from magazines or seed catalogs

reproductions of still-life flower paintings

. Samples of completed crepe paper Oriental Poppies.

. Yarn in a variety of colors and shades

. Green, silk-covered florists wire stems or coathangers

. Pliers

. Crepe paper in a wide range of colors

. Scissors

. White paper or oak tag for drawing petal patterns

. White glue (Elmer's)

. Florist's tape

. Vase, containers, baskets

OJO DE DIOS

GOAL: To extend concepts, knowledgeability...to expand upon manipulative capabilities.

OBJECTIVE

The student demonstrates his awareness of "symbolism".

The students demonstrate their knowledge of the Southwestern American Indian and the effect the Spanish had upon their activities.

The students demonstrate their ability to select pleasing colors and to make compatible combinations of colors, tones and values.

The students demonstrate their ability to recognize a right angle - to hold and secure the two cross pieces.

The students demonstrate their ability to wind the wool around the cross-pieces, to duplicate the pattern of weaving.

The students demonstrate their ability to follow the winding process to produce a smooth, even pattern and texture.

The students demonstrate their ability to finish off the winding and to form a hanging loop.

The students demonstrate decision-making by the way in which they add tassels and/or feathers for a final decorative touch.

Additional Suggestions for Ojo de Dios

Do not underestimate the creativity of the mentally handicapped child. Several unusual and unexpected ideas, expanding upon the basic Ojo de Dios, developed in one class, alone.

1. Ojo de Dios as shade pulls.
2. A series of Ojo de Dios used to form a mobile.
3. Small Ojo de Dios lapel ornaments, wound on toothpicks.
4. Minature Ojo de Dios formed on wire loops, for earrings.
5. Large wall decorations, formed on long dowels.
6. Combinations of several Ojo de Dios by adding extra cross-pieces at the ends of the basic cross-pieces.

LEARNING EXPERIENCES

Introduction

. The students handle the various articles of symbolism.

. Through discussion, the teacher helps the students to draw upon their observations and/or experiences with symbolism.

. Bring out the fact that symbols were used by various culture-groups for various reasons: to guard against misfortune; to assure them of good health or good luck.

. Basing their selection on the ultimate sequence of color, the students line up several skeins of wool - working outward from the lightest-center-color, thinking in terms of wide and narrow, dark and light bands.

. By way of illustration with two large cross-pieces, the teacher acquaints the students with a "right angle."

. Holding the cross-pieces at right angles, with the four arms of equal length, the student winds the wool several times, diagonally across the intersection, forming an X.

. The teacher demonstrates the technique of winding the wool in a counter-clockwise direction, while rotating the cross-pieces in a clock-wise direction.

. The students follow through the winding process. Using a sing-song pattern, "Over two sticks; up through the middle; one-quarter turn - over two sticks; up through the middle; one quarter turn." Often helps to keep the system working.

. The students check the cross-pieces after the first few turns...Is the winding even? Do the strands of yarn lie evenly, side-by-side? Have the cross-pieces been pulled out of alignment? Do they still form a right angle?

. The students see the exciting aspects of the color, pattern and texture as the yarn is added, row upon row, color upon color.

. As the winding nears the end of the 4 arms, the student must see the need for stopping before the loops slip off the ends.

. Break the yarn, leaving considerable length. Thread the wool needle and weave the yarn, several times, into the strands of the reverse side.

. Use the remaining length of yarn to form a loop for hanging the Ojo de Dios.

. The teacher explains what a tassel is, and how made by winding the yarn 10 or 12 times around 3 fingers, tying at one end.

. The tassels (and feathers) are used to decorate the ends of the four arms of the Ojo de Dios.

MATERIAL

Pictures or articles
pictures or arch
photos of south

Indians - costumes, c

. Examples of complet

. Skeins and balls of

wide choice of c
bright, pale, mu
the "earth color
Southwest

. Cross-pieces, the s
framework:

ice cream sticks
tongue depressor
chop sticks
dowels

. Two cross-pieces of
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. Large-eyed wool nee

. Additional yarn

. Feathers (optional)

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. The tassels (and feathers) are used to decorate the ends of the four arms of the Ojo de Dios.

MATERIALS AND RESOURCE

Pictures or articles of the Southwest:
- pictures or architecture
- photos of southwest

Indians - costumes, dances, jewelry, pottery

. Examples of completed Ojo de Dios

. Skeins and balls of yarn:
  - wide choice of colors,
  - bright, pale, muted,
  - the "earth colors" so typical of the Southwest

. Cross-pieces, the sticks which form the framework:
  - ice cream sticks
  - tongue depressors
  - chop sticks
  - dowels

. Two cross-pieces of equal size and length for each student, to start with.

. Chalkboard and chalk
  - to be used for detailed, instructional diagrams, if desired
  - or easel and paper large crayons

. Large-eyed wool needle

. Additional yarn

. Feathers (optional)

The "Arts for the Mentally Retarded" workshop provided Conference participants with a variety of ways in which the arts can intensify the retarded child's responsiveness to learning. In turn, the students from New York State schools who demonstrated the use of the arts in their learning activities were provided an unforgettable experience during their trip to Washington.

Arriving by chartered bus in Washington on Monday evening, June 10, students and their chaperones from the six New York State locations were greeted by members of the New York State Education Department's Conference Planning Committee and representatives of The John F. Kennedy Center for the Performing Arts. After check-ins and dinner at a nearby motel, members of each group were taken to the Kennedy Center for a tour of the facilities.

On Tuesday morning, the students and their chaperones, along with the Conference participants convened in the Grand Foyer of the Center for the opening of the Workshop. Jean Kennedy Smith, chairperson of the National Alliance for Arts Education Committee, gave the welcoming address and Senator Edward M. Kennedy presented the opening remarks. Students representing each school then presented the Senator and his sister with gifts which the children had made.

Vivienne Anderson, Chairperson of the Conference and Assistant Commissioner for General Education and Curricular Services, introduced the participants and their sessions. During the course of the day's sessions, students and their chaperones who were not presenting sessions were given tours of Washington arranged by the National Parks Service and guided by volunteer Friends of the Kennedy Center.

Following the day's activities the children and their chaperones were guests at Mrs. Ethel Kennedy's Hickory Hill home for a picnic and poolside party. Kennedy children entertained their guests with activities in the pool and a touch football game. After the picnic supper, everyone was entertained by a group of college students presenting an American comedy improvisation.

On Wednesday morning, Senator Kennedy's staff arranged a tour of the Capitol and a visit to his office. The entire group then posed for pictures with the Senator on the Capitol steps.

After a box lunch on the lawns of the Capitol, the students and their chaperones returned to their buses and began the long trip home, very tired and very excited about a trip that was as unique a learning experience for them as it was for the Conference participants.

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